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DOOM PATROL AT 50

Doom Patrol ™ & ©1991 DC Comics, ARR.

Dark Horse Has a Thing For Movie Adaptations

The Thing From Another World, the two-issue limited series inspired by the classic Universal sf film ***The Thing,*** is ready to invade comic shops this December--and the limited series is so distinctive that Dark Horse is initiating a new publishing format with the first issue.

The Thing From Another World, a two-issue limited series by Chuck Pfarrer and John Higgins, will be published in full color on glossy stock, much like DC's ***World Without End***--another series illustrated by Higgins. "This is a first-time collaboration for writer Chuck Pfarrer and artist John Higgins, and they make a great creative team!" Randy Stradley, series editor, said. "Chuck is primarily a screenwriter [among other things, he was the head writer for Sam Raimi's ***Darkman],*** but he has successfully made the transition from 'motion' pictures to the 'static' medium of comics. Readers will see that Chuck's stint as a Navy SEAL served him well in the writing of these issues. As for John Higgins, he's unbelievable! John's work in The Thing is more illustrative in style than his painterly work in ***World Without End.*** John's pumped about creating new monstrous incarnations for ***The Thing.***"

The series picks up immediately after the events of the film; The Thing From Another World is still on the loose, and his ability to take on virtually any form makes him an incredibly deadly menace to humanity. MacReady, the protagonist of the John Carpenter film, is prepared to die in the Antarctic wilderness--but before he does, he wants to make sure that The Thing dies with him.

The Thing From Another World #1, a 32-page fully painted comic book priced at $2.75, is scheduled for December 19th release. A second ***Thing*** limited series is in the works, written by John Arcudi; it will appear sometime in 1992.

by KIM B. PEARSON

Lobo Gets Booked!

Lobo, This Is Your Life! That could very well be the subtitle of a unique three-volume Lobo set that DC has slated for holiday-season release. Fans will not only be able to enjoy Lobo's exploits as originally presented in his first mini-series, but they'll also thrill to 176 pages of Lobo adventure originally presented in the pages of a variety of titles, including his earliest appearances in ***Omega Men***. And, as a special bonus, Lobo will share his own deep thoughts with his fans in a 64-page special, ***The Wisdom of Lobo.***

DC's ***Lobo Slipcase Package*** features all three books shrinkwrapped in a specially-designed slipcase. While two of the books will be offered separately in early '92, the third book (and the slipcase itself) are only available in this special package.

Lobo: The Last Czarnian reprints the four-issue miniseries by Keith Giffen, Alan Grant, and Simon Bisley. This series was one of 1990's biggest hits, winning the ***Comics Buyer's Guide*** Fan Award for Favorite Limited Series. The 112-page trade paperback will feature bonus material in addition to the reprinted limited series: DC is including three pages of Simon Bisley sketches, a pin-up page, and an introduction by science fiction author Robert Sheckley, who's been known to incorporate some pretty wicked black humor into his own works. Simon Bisley is painting a new cover for the volume (all the original limited series covers are reprinted in the book).

Lobo: The Last Czarnian will be issued separately four weeks after the ***Lobo Slipcase Package*** is released.

Lobo's Greatest Hits, the second volume in the slipcase, reprints some of Lobo's best appearances from ***Omega Men, Justice League, Mister Miracle, Superman,*** and ***LEGION '89*** and ***'90.*** The volume isn't entirely reprint, though; Robert Loren Fleming is writing bridging material to link the reprints, and an all-star cast of artists will be illustrating these new pages, including Erik Larsen, Keith Giffen, Matt Wagner, Tim Truman, Javier Saltares, Dan Jurgens, and Norm Breyfogle. This 176-page trade paperback will be issued separately six weeks after the ***Lobo Slipcase Package*** is released.

The third volume, ***The Wisdom of Lobo,*** will be available *only* in the slipcase. According to DC, "Lobo himself has assembled a unique 64-page book...as a lasting tribute to his own highly ethical code. DC Comics disavows any knowledge of or control over the exact contents of this book--or, as the main-man so succinctly puts it, 'Caveat emptor, fanboys!'"

The ***Lobo Slipcase Package*** is scheduled for December 12th release. Lobo never does anything in the normal way, so the three-in-one-slipcased set will carry a $29.87 pricetag (designed to drive comic shop salespeople crazy when they're adding up your purchases).

by ALEX KIRKLAND

Lobo ™&©1991 DC Comics

Dark Horse Announces The Most Colorful Aliens/Predator Battle Yet!

When Dark Horse published ***Aliens Vs. Predator*** in 1990, it was an unprecedented success; no publisher other than Marvel or DC had ever had such high orders for any comic book in recent history. "The first issue of ***Aliens Versus Predator*** sold over 400,000 copies," trade paperback editor Jerry Prosser said; not since the Golden Age had any publisher except Marvel and DC sold so many copies of a single book. Even though the book sold phenomenally well, though, Dark Horse has had fans clamoring for a single-volume collection ever since the series' completion. Dark Horse was convinced that was a good idea, too--not only because new readers wanted copies of the book, but because Dark Horse didn't feel that the original series looked quite the way they wanted it to look.

"We weren't entirely happy with the original [color] separations that were done, especially in issue #1," series writer Randy Stradley said. "We're having the entire story recolored using the latest computer technology and color guides by artist Phill Norwood." Norwood is also preparing a new wraparound painted cover for the trade paperback and five pages of new art for the book, along with an afterward to the series that features some of Norwood' sketches and designs done to prepare for the series.

Aliens Vs. Predator ™&©1991 Twentieth Century Fox, Inc.

As if the addition of new color isn't enough to entice ***Aliens Vs. Predator*** fans into picking up the new package, Dark Horse has added a bonus: ***Aliens Vs. Predator #0,*** which collected the short introductory stories from ***Dark Horse Presents #34-36,*** is also being included--and it, too, is being presented in full color. Previously, these stories had only been available in black and white.

So what else could Dark Horse do to make ***Aliens Vs. Predator*** a must-have trade paperback? Well, what about that Aliens Vs. Predator eight-page epilogue from the ***Dark Horse Presents Fifth Anniversary Color Special?***... It, too, is included in the trade paperback--and it, too, is published in color for the first time ever. According to Dark Horse, "In all, there will be over forty pages of material that have never been seen in color."

Aliens Vs. Predator, a 176-page full color trade paperback priced at $19.95, is scheduled for mid-December release.

by ALEX KIRKLAND

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QUICKSHOTS

Byrne Fans Can Count on 2112

John Byrne's **Next Men** has already appeared as a feature in **Dark Horse Presents**--but what fans have seen there is just a hint of what's to come in **2112,** John Byrne's new full-color graphic album scheduled for publication by Dark Horse this December. **2112** reveals the post-**Next-Men** future for this Byrne-created world--and it's quite a shocking world indeed! Mutant halflings are in open revolt, and it's up to the agents of Safeguard, Inc.--led by the infamous Agent Red--to sort out the mess.

2112, written and illustrated by John Byrne with color by *Steve Oliff,* is priced at $9.95. The graphic novel will be followed in early 1992 by **The Next Men #1**, a full-color series that picks up where the **Dark Horse Presents** prequel leaves off and shows how the world got to the state that it is in in **2112**.

Maybe They Can Form a Football Team...

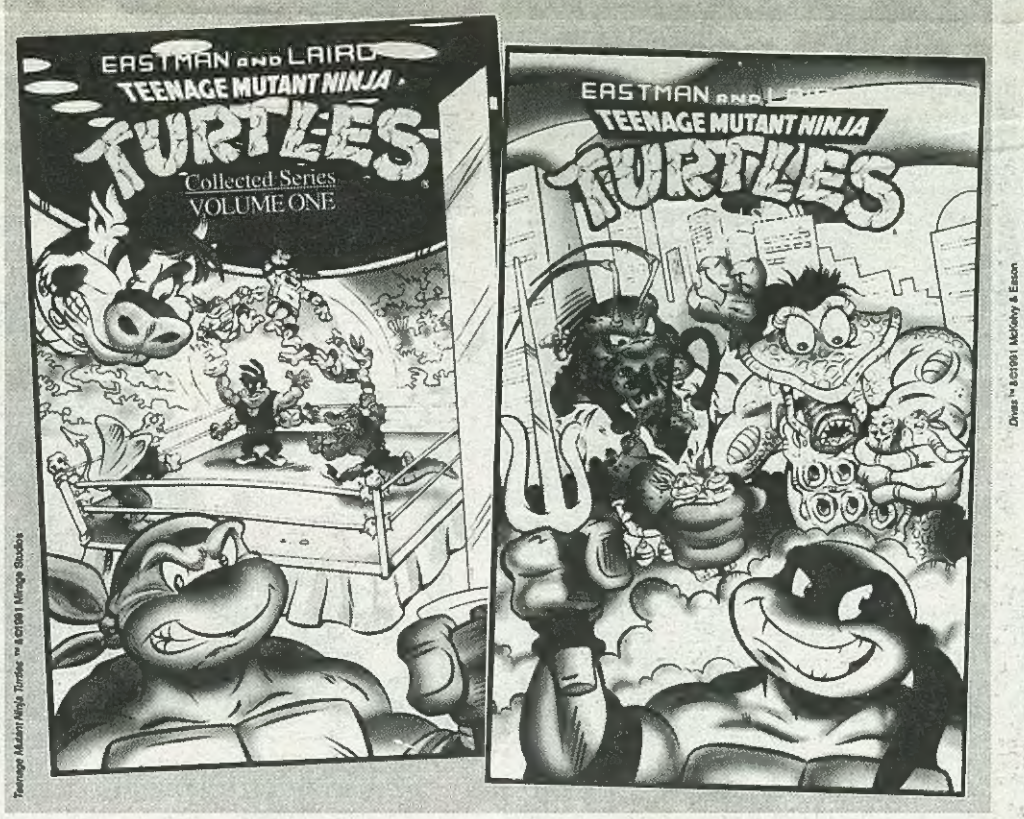
Eleven artists for a single comic? No, it's not a case of deadline panic--it's the **Excalibur Special Edition,** a 48-page bookshelf-format comic book written by *Scott Lobdell.* It seems that Dr. Scarlet Cayre and his creation Gabriel the Air Walker are back, and the Air Walker (who was once a herald for Galactus) intends to wipe out everything living on Earth to prepare the planet for Galactus' return. It's up to Excalibur to eliminate the dual menaces of Cayre and the Air Walker--and in fine super-team tradition, they do so by splitting up into individual missions before rejoining for an all-star finale. Ron Lim supplies the art for the beginning and ending sequences; **Erik Larsen** handles the art honors on Captain Britain; *Sam Kieth* supplies the pictures for Nightcrawler's story; *Rick Leonardi* and *Terry Austin* illustrate Phoenix' adventure; *James Fry* and *Hilary Barta* take Lockheed into solo action; *Dwight Turner* and *Klaus Janson* shed light on Shadowcat; and *Jackson Guice* and *Joe Rubinstein* illustrate Megan's adventure. The Excalibur Special, a $4.95 comic, is scheduled for December 5th release.

The Shar-Pei Image

Swords of Shar-Pei, the anthropomorphic miniseries by *Tom Sneigoski* and *Mark Masztal,* has wrapped up its initial run--but doggone it if Shar-Pei isn't back again in a second limited series, **Guns of Shar-Pei**, beginning in December! **Guns of Shar-Pei** continues the story of the genetically engineered Shar-Pei, who is looking for peace in his life--but as you might expect in the world of comics, he finds a number of obstacles interfering in his quest. At the same time **Guns of Shar-Pei** kicks off, Caliber will also release the **Swords of Shar-Pei** trade paperback, a 112-page volume that reprints all three issues of the limited series along with the six-page story that originally appeared i the pages of **Caliber Presents. Guns of Shar-Pei #1** is priced at $2.95; **Swords of Shar-Pei** is priced at $4.95 (a bargain indeed!).

Turtles Adventures Are More Colorful Than Ever Before

Teenage Mutant Ninja Turtles Volumes One and Two, scheduled for release from Tundra Comics this winter, reprints the stories from Archie's **Teenage Mutant Ninja Turtles #s 5-16**--but "reprint" doesn't do justice to the repackaging that's being done for these two perfectbound high-quality volumes. *Bill Wray* and *Steve Lavigne* have specially recolored all the stories in both volumes, giving the pages a slick painted-color look that greatly enhances the art. Each volume features 88 pages of story and art for only $6.95; look for 'em in December. Oh, yes, one more thing--don't pass these books by, hoping to get them later on, because Tundra only plans to print them once, so you know they're going to become collectable once they sell out!...



We Are Divas

Bubbles, Diamondz, and Girl Perfect are the stars of Caliber's new series, **Divas.** The ongoing series begins in 1927, as the girls begin their careers; **Divas** follows the ups and downs of their glamorous lives in Hollywood, on Broadway, and among European royalty. **Divas** isn't just a rags-to-riches story, though; it also details the nervous breakdowns, alcohol and drug addictions, murders, and other tawdry events that tarnish their rise to fame. **Divas** is written by *Martin McKelvy* and illustrated by *Austin Eason*; the first issue, priced at $2.50, debuts in December.

Resurrection of Strange Sports Stories a Goal at Eternity

"**Strange Sports Stories** is coming back in the spring of '92," *Dave Olbrich,* publisher of Eternity Comics, has announced. Fans of the original (albeit short-lived) DC **Strange Sports Stories** may wonder how that can be; Eternity is quick to point out, though, that except for the name, there is no similarity between the old DC feature that appeared in **Brave & Bold** almost three decades ago and the Eternity **Strange Sports Stories.**

"*Charles Marshall* [the writer of the series] came to us with the idea about a year ago and we laughed ourselves silly. But the more we thought about it, the more logical it sounded. There's a tremendous interest in sports right now, both among fans and collectors," Olbrich said. "**Strange Sports Stories**, particularly the ones that Charles has devised, has definite crossover appeal."

Marshall's **Strange Sports Stories**, described by Eternity as "The Twilight Zone meets The Wide World of Sports," will mix true sports stories and vignettes with fictional works. Marshall also plans to feature a host, a la the horror comics of the 1950's. Release date, format, and price for **Strange Sports Stories** will be announced very shortly.

Little Orphan Annie Has a Home Again!

Little Orphan Annie will return to comic shops in December with the release of the third Fantagraphics volume, reprinting the entire run of the *Harold Gray* strip (both dailies and Sundays) from 1933. According to Fantagraphics, "This particular series, set in Cosmic Dity, is one of the high points of the strip. Crammed with as much action, gunplay, and suspense as any classic action film from the period, the volume also features a new, improved cover design plus a historical introduction by comics expert R.C. Harvey." **The Complete Little Orphan Annie: 1933,** a 168-page trade paperback with color covers, is priced at $16.95.

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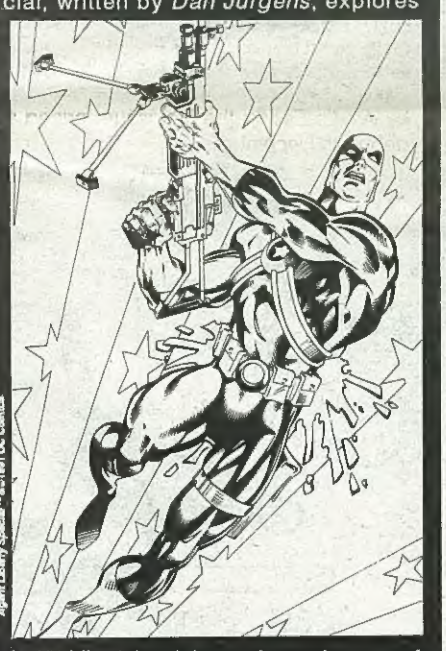
Batman: The Dailies Gets Deluxe Treatment

Batman: The Dailies, the three-volume trade paperback series co-published by DC and Kitchen Sink, was praised for the quality of its strip reproductions. If any strip reprint deserved to be collected in hardcover, this is it--and that's just what DC and Kitchen Sink are doing in December. **Batman: The Dailies Hardcover Limited Edition,** a lavish slipcased hardcover with new cover art by *Pete Poplaski* (who illustrated the trade paperback covers), will be published in a limited edition of 5500 copies, priced at $60. The book features 544 pages of classic Batman adventures by some of the artists and writers who made the character great, including *Bill Finger, Bob Kane,* and *Jack Burnley.* A hardcover limited edition of the **Batman Sundays in Color** will follow in 1992. As is always the case with limited editions of this sort, fans are urged to let the friendly folks at their local comic shop know that they're interested in securing a copy of this book--and tell them that you heard about it in **CSN,** okay?...

Give Us Liberty...

Agent Liberty first appeared in the pages of **Superman #60**, and his debut seems to have piqued the curiosity of Superman fans just as much as it piqued the curiosity of the Man of Steel himself! If Superman wants to learn a little more about Agent Liberty, who he is, and for what organization he works, then he should start hanging around comic shops waiting for the release of **Agent Liberty Special #1.** This 48-page special, written by *Dan Jurgens*, explores



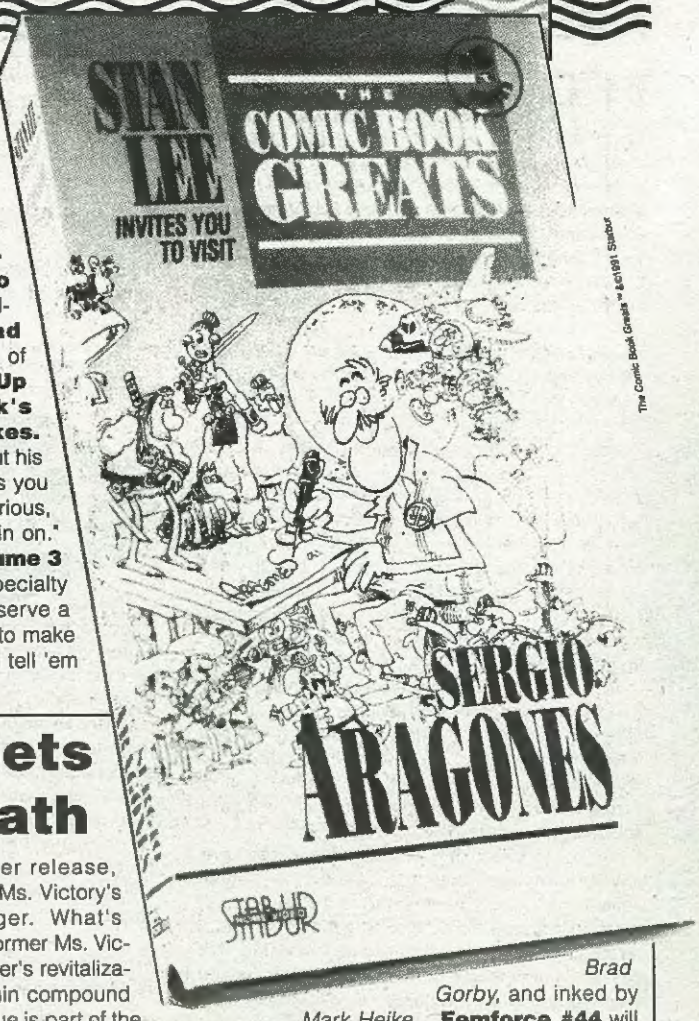
Agent Liberty's origins and reveals some of his secrets (but not all of 'em, of course--after all, there has to be something left for future comics!...). **Agent Liberty Special #1** is illustrated by *Dusty Abell*; if the name sounds familiar, you might remember his stellar illustration work for **Superman Annual #3,** the book that kicked off **Armageddon 2001**'s annual run. Abell's pencils are inked by *Brad Vancata.* **Agent Liberty Special #1,** a 48-page comic priced at $2, is scheduled for December

Maybe I'm A-Mazed!...

Hoorah! **The Maze Agency** is back! While it may not be an ongoing monthly series, at least **The Maze Agency Christmas Special** gives fans a chance to enjoy a new 32-page holiday special featuring Jennifer and Gabe, lots of gifts, and a mystery to be solved. *Mike W. Barr* pens "A Very Mazey Christmas," which is illustrated by *Brandon McKinney* and *Rob Davis.* Original **Maze Agency** artist *Adam Hughes* pays a return visit to the Maze Agency to supply the cover for this issue. **Maze Agency Christmas Special #1**, priced at $2.75, is scheduled for mid-December release.

A Groo-some Videotape

Stabur Home Video's new series **The Comic Book Greats** talks with one of the best-known creators in the business in December with the release of **The Comic Book Greats #3: Sergio Aragones.** Aragones' art is well-known to fans of **Groo** and **Mad Magazine** as well as to viewers of **The New Laugh-In, Speak Up America,** and **Dick Clark's Bloopers and Practical Jokes.** *Stan Lee* talks with Aragones about his decades-spanning career--and as you might expect, it's not the most serious, somber interview you'll ever "sit in on." **The Comic Book Greats Volume 3** is priced at $19.95; as with all specialty items of this sort, you should reserve a copy with your local comic shop to make sure that you don't miss out--and tell 'em that **CSN** sent you, okay?...



Luger Targets Rad for Death

Femforce #44, a December release, brings back one of the original Ms. Victory's deadliest enemies, Lady Luger. What's worse, though, is that Rad, the former Ms. Victory, is responsible for Lady Luger's revitalization, for it was Rad's V-50 vitamin compound that restored her youth! This issue is part of the "Countdown to Victory" storyline that will continue through **Femforce #50,** culminating in a showdown between the new Ms. Victory and her mother, Rad (the former Ms. Victory). The Ms. Victory story is written by *Bill Black*, pencilled by *Brad Gorby*, and inked by *Mark Heike.* **Femforce #44** will also include a bonus mini-comic, Catman and Kitten, by *Bill Black* and *Bill Marimon.* The mini-book, designated as **Catman & Kitten #0, Femforce #44** features 44 pages of story and art for $2.75.

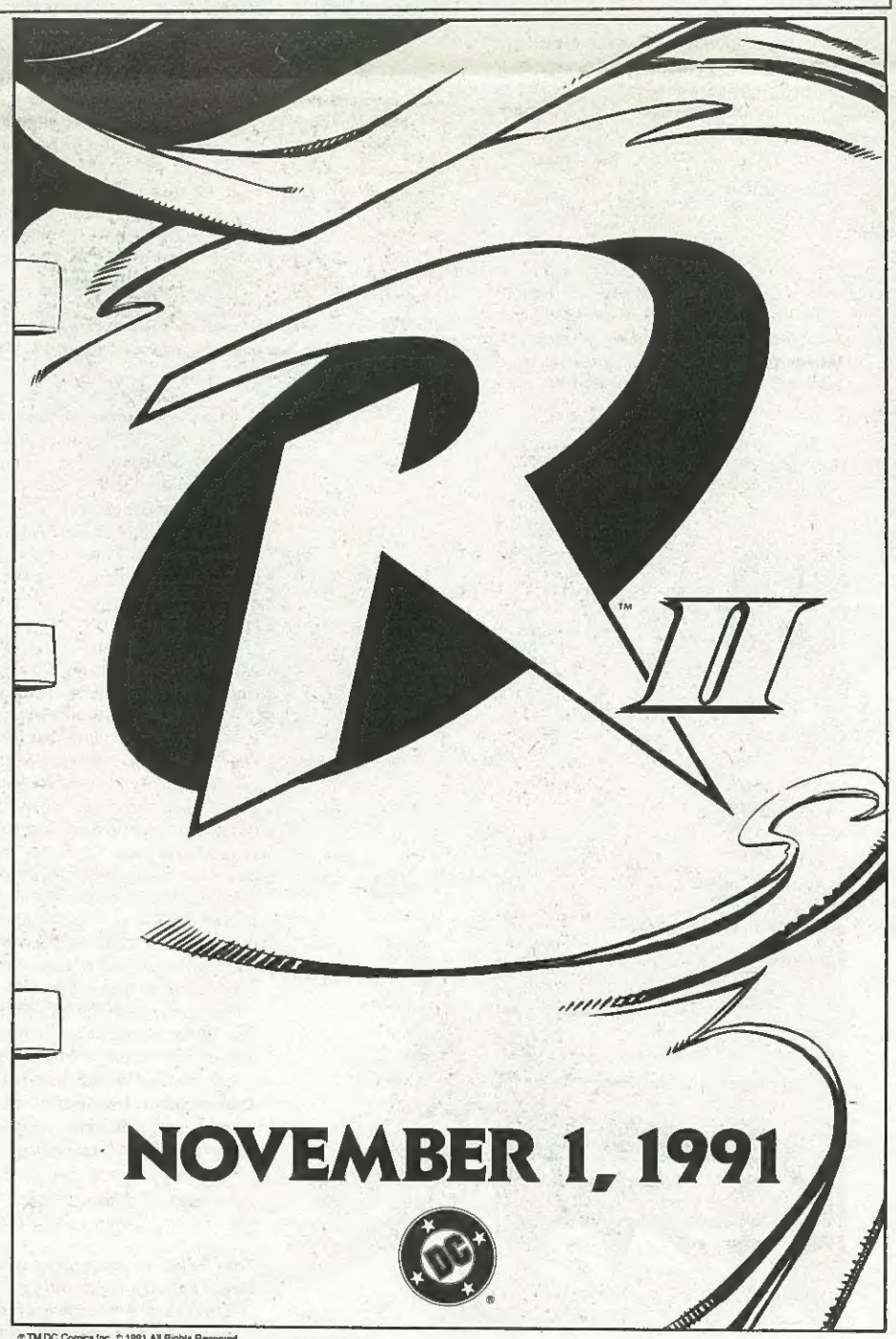
Marvel Is Game If You Are...

It's a videogame; it's an animated television special; it's a comic book! It's **Defenders of Dynatron City,** and it's actually all three! **Defenders of Dynatron City** began as a Nintendo game developed by Lucasfilm Games; if you haven't seen it in the stores yet, though, don't be surprised, because it isn't officially scheduled for release until late 1991 or early 1992. The game showed so much promise that the Fox Network commissioned an animated pilot based on the concepts; that'll show up late this fall or early this winter. And in January, Marvel transforms **Defenders of Dynatron City** into a six-issue miniseries.

Defenders of Dynatron City begins in Dynatron City's atomic-powered sewage plant, where an accident leads to the creation of a super-powered team--and their nemesis, Dr. Mayhem. The team is comprised of such offbeat heroes as Monkey Boy (the brains of the team), Tool Box, Buzz Saw Girl, Jett Headstrong, Miss MegaWatt, and Radium Dog. Okay, we're not talking sophisticated adult adventure here--the emphasis is on sheer fun. **Defenders of Dynatron City** is written by *Steve Purcell* and illustrated by *Frank Cirocco*; Cirocco's many fans know him for his serious work, but **Defenders** reveals that he can handle humorous art equally well. **Defenders of Dynatron City #1,** a $1.25 comic, is scheduled for January 2nd release.

Shel-Tone Takes Aim on Mass Murderers

Shel-Tone, a company that has offered some pretty--shall we say offbeat?--card sets in the past, has another rather macabre set of cards scheduled for December release. **Bloody Visions: Mass Murderer Trading Card Set** is a 48-card set featuring some of the most heinous criminals in history. Ed Gein, Albert Fish, John Wayne Gacy, David Berkowitz, Hare and Burke, and many more are featured in this $9.95 set. **Bloody Visions** is researched, written, and illustrated by *Michael H. Price,* co-author of **Forgotten Horrors** and the adaptor of **Carnival of Souls** for comics. Each card is printed in black and red duotone and is packaged in a two-color illustrated box. As with all specialty items of this sort, be sure to let your local comic shop know that you're interested--and tell 'em that you heard about it in **CSN,** okay?!...



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GRANT MORRISON

by Cliff Biggers

Grant Morrison became a comics celebrity through his work on Arkham Asylum, but he's not a "one-hit wonder"; Morrison also helped revamp Animal Man and transform Doom Patrol into a sophisticated, critically acclaimed title. Grant talked with CSN about his vision of the Doom Patrol and his plans for what may well be his final fourteen issues of the title.

Doom Patrol #50 manages to turn the entire fiftieth-issue concept inside out. How did it come about?

I suppose with any fiftieth issue of a title, what you want to do is supply some kind of signpost as to where the thing has been and where it's going, something for new readers. So in ***Doom Patrol #50***, I ignore all of that traditional stuff and, as always, create a piece of lunacy. What I didn't want to do was to do the obvious thing, a kind of special issue that concentrated on the past. I wanted to do a special issue that tied into the story that had already begun to run in the issue before. It just kind of amplifies that.

There are three different artists working on the main story, which is kind of interesting. I wrote things to play up their strengths, and it made for an interesting experience.. The idea behind ***Doom Patrol #50*** is that, as new readers come in, we'll just throw them into the deep end of the pool, so to speak, and hope they like the stuff.

Again, the idea with the fiftieth issue was to have a few pin-ups pages--but rather than do the standard straightforward gallery of heroes and villains, we decided that maybe it'd be nice to get everyone to do an image from a story which had never existed. Each of the ten artists would then send that to me and I would try to write something roundabout the image that they provided. That's what we did; the idea is that these are stories about the Doom Patrol that you have never seen--and never will see, hopefully.

Do you see any essential differences in the original Doom Patrol concept and your current version of the team?

I think to a certain extent that the old Doom Patrol were fairly emotionally deformed as well as physically deformed, and I have tried to continue that concept. In light of the kind of comics that we now read, where practically every superhero is mentally unbalanced, the old Doom Patrol doesn't seem particularly unusual, but at the time, I think they were a fairly avant-garde portrayal. The characters had fallings out, they disagreed, they had problems.

Doom Patrol came out at the same time as Marvel's books really began to blossom, and Marvel took that concept much further, of course, But for the first time, we had DC characters who were slightly over the edge, who did run about smashing up buildings and complaining about the way they looked and that sort of thing; that was fairly novel at the time. Basically, what I did was take that initial idea and give it a boost so that it would stand out from what we've now come to accept as the norm, which is superheroes in various states of mental unbalance. So obviously the Doom Patrol had to be pushed a bit further to make them appear as radical or interesting as they did back then.

Doom Patrol ventures into the realm of absurdism quite regularly; what led you to that approach?

Initially the absurdist approach to ***Doom Patrol*** was a deliberate thing; I wanted to go against the prevailing trend at that time, which was for gritty realism. It seemed to me that there had already been a couple of good stories that took that about as far as it could go: ***Dark Knight*** and ***Watchmen***. To me, there didn't seem to be any point in continuing that kind of revision of superheroes, so it seemed that another option was to take them completely off in the direction of absurdity. To me, that was a lot closer to the comics that influenced me when I was a kid--the Kirby-Lee Fantastic Fours, the Broome-Infantino Flash stories, which were very absurd and very surrealistic in their own rights...

Speaking of Stan and Jack, don't you pay homage to them in a perverse way in Doom Patrol #53?

That's right; ***Doom Patrol #53*** reveals how the Doom Patrol would have worked had Stan and Jack done it. Surprisingly, it lent itself pretty easily to that kind of thing; the characters pretty much fell into the Fantastic Four archetypes. Cliff Steele, Robotman, functions pretty well as the Thing; the Chief took the Reed Richards role, Negative Man became the Human Torch. It was easy to take all that stuff, give it a slight spin into more surrealist territory, and see what evolved.

We've also got things like Constantine as Hellblazer in a superhero suit, and the Phantom Stranger in a garish costume. We took some of the more serious characters from DC, the ones that people have treated more realistically, and showed what they would have been like if Marvel had gotten hold of them in the 1960's. All the magical characters belong to a team, the Mighty Mystics, and they're in ridiculously bright outfits.

Do you foresee an end to your tenure on Doom Patrol? Are you planning to leave the book, or is your stay indefinite?

I've been on ***Doom Patrol*** since #19; I intend to stay with ***Doom Patrol*** through issue #63, although I may leave after that issue. That gives me another year; after the current story finishes in #52, there's a big buildup towards the end. It's pretty much the end of the ***Doom Patrol*** as we know it. I've been talking to Tom Peyer about doing a ***Flex Mentallo*** mini-series that would spin off from the Doom Patrol, but that's not definite yet...

I have a lot of surprises coming up in the final storyline, but I don't want to give them away. Basically, the final storyline, which takes place over the next ten issues, overturns every possible thing that's happened since the book came out in the 1960's. I imagine that I'll probably be leaving ***Doom Patrol*** after that; they're a completely new team afterwards. There was talk that maybe should stay around to help set that up, but I think it may be better for someone else to come in and do their thing with it right then. I have had a great deal of freedom with my ***Doom Patrol***; I wouldn't want to confine someone else to my concepts rather than their own.

✷ ✷ ✷

Tom Peyer is the editor of the Doom Patrol; each month, he coordinates the creative efforts that make Doom Patrol one of the most outré superhero titles on the stands. Peyer recently took the time to talk with CSN about the book's offbeat appeal--and about some of the more unusual storylines scheduled to appear in the next few months.

Doom Patrol seems to be one of those books that's enjoyed for the total package, not just for the artwork. Is that the way you see it?

Yes, indeed. ***Doom Patrol*** is a case wherein the writer really has a story to tell and really has something to say--and the story he's telling is something that you haven't read before in a hundred other comic books. Grant contributed the cover design, with the trademark vertical stripe; a lot of the characters who pop up in the book are designed by Grant, who draws sketches at the end of his scripts--very detailed, very good drawings, in fact.

I think that Richard Case is sometimes overlooked, and that's a shame, because he's a very talented artist; this is really Grant and Richard's ***Doom Patrol,*** and each of them adds a lot to the book. Richard is amazing; his growth on this book has been tremendous. I really love his artwork.

Do you see the Doom Patrol of the 90's at being at all similar to the original team, or is it a major revamping that abandons that concept?

I think at the root of the new ***Doom Patrol*** is that it follows the spirit of the original 1960's version, a real group of super-powered misfits; they didn't fit comfortably with the Justice League at all. They weren't blessed with super-powers, they were afflicted with them. I was a kid reading those books, and I always got a really creepy feeling, just like kids get a really creepy feeling when they go into a sick room. At their best, the Doom Patrol members are always the misfits of the superhero world, the people who are kind of unpleasant and didn't quite belong.

They always had really weird villains; they fought the Brotherhood of Evil, a brain, a gorilla, another brain in a jar, and an unpleasant woman who could rearrange her face like Silly Putty.They fought a man with transparent skin--you could see his muscles and organs. I think what Grant and Richard have done is to take the book from its first reincarnation as a standard superhero comic and take it back to what it originally was--where it should be.

It's not that people like Grant and Richard have to try really hard to make the Doom Patrol different. They let their imaginations go--and that's the best way to work with people like that, just to let them go. It's the same with Simon Bisley, who does the covers; I send him the scripts, and he comes up with a cover. I don't require that he illustrate everything in the script, or that everything he illustrates comes from the script.

The Doom Patrol were originally compared to the X-Men, because of the similarities in the teams; why will they never be the X-Men?

They'll never be the X-Men because they don't work very well in the X-Men style; they're not glamorous characters. No reader should ever read Doom Patrol and wish that they were one of them; I like the Doom Patrol better than X-Men--even in the 1960's I did--but I never wanted to be a member of that team. I think they're both variations on the Fantastic Four, and in being the first books to be variations of the Fantastic Four, both creative teams hit on some of the same angles, but to me the Doom Patrol is ever so much more interesting. They deal with situations that no one else does, and they're these weird heroes that you'd never want to be. I think a lot of young X-Men readers of my generation probably hoped that they would get wings when they were 14, just like the Angel did, but you never want to be in a horrible car accident and have your brain put in a robot body...

Doom Patrol #50 isn't your typical celebratory fiftieth issue. What's in store for readers in that issue?

Doom Patrol #50 is the "Tales of Hoffman" issue. It shows what happens when the Doom Patrol's worst enemies, the Brotherhood of Dada, get a hold of the bicycle of Albert Hoffman, which is a very powerful relic indeed. Hoffman is the chemist who synthesized LSD--this is in real life--and he hopped on his bicycle and had this hallucination that he was flying; that was the world's first LSD trip. In this story, the bicycle retains psychoactive properties, and in Mr. Nobody's anarchic hands, it presents quite a problem for the Doom Patrol as he begins to remake Venice, Italy, into something unrecognizable.

There are a number of artists working on ***Doom Patrol #50***. The main story has chapters by Richard Case, who's inking himself in ***Doom Patrol*** for the first time; Jamie Hewlett, who does ***Tank Girl*** and the covers for ***Shade the Changing Man***; and Rian Hughes, who did ***Dan Dare*** with Grant over in England and also designed our ***Kid Eternity*** books. The story is a wild mix of styles; being a psychedelic experience, I didn't' find it necessary to maintain any kind of even tone. I didn't even get the artwork to agree; people pop in and out of the story with different clothes on... Danny the Street will look different. At some point, Crazy Jane inexplicably puts on this big floppy hat with fruit and a loaded gun on it. It supports the whole aspect of the story that says that nothing is real.

We have a backup that's a history of the Doom Patrol in terms of things that never actually happened to them. Richard, Jamie, and Rian each contributed pieces, as did Simon Bisley, Brian Bolland, Duncan Fegredo, Paul Grist--he's the guy who did ***St. Swithin's Day***, Shaky Kane--this is his first American work, and Steve Yeowell, who's drawn the Doom Patrol before. Each came up with a situation; the only stipulation was that it has never happened. It's one of the more unusual histories ever published--and one of the more useless, actually. WE tried to come up with the most useless history possible. We got all the pin-ups together and Grant wrote a script over them; it's essentially a story that doesn't always agree with the pictures.

What is planned for upcoming issues?

Doom Patrol #51 is unusual in that it features the first appearance of a 1960's character called Yankee Doodle Dandy; he was created at DC Comics iin the 1960's, but the comic was never released. Recently, the cover surfaced here; the cover tells the whole story of this character. I saw this cover in the office of

DOOM PATROL

SHOWCASE presents
12 YANKEE DOODLE DANDY
From PROF. JOHN DANDY, ARCHAEOLOGIST
TO...
YANKEE DOODLE, MASTER of DISGUISE
THE BOSS IS BEING ATTACKED BY THE--BOSS?
ONE OF THEM MUST B-BE YANKEE DOODLE!
THE NAME, YANKEE DOODLE, STRIKES FEAR INTO THE HEARTS OF ENEMY AGENTS EVERYWHERE! YANKEE DOODLE, MASTER OF DISGUISE - SECRET AGENT EXTRAORDINARY, WHO ALWAYS LEAVES... "A FEATHER FOR HIS FOES!"

Rick Taylor, our production manager; it was an issue of ***Showcase***, and I thought, "Wow, here's this comic that I missed and no one's ever mentioned it!?" So I looked up ***Showcase #50*** and found out that it featured something different entirely. I researched it a bit and found out that he was a full-blown character that was never published. I think he was revamped later into the Unknown Soldier...

Yankee Doodle Dandy would disguise himself as the bad guy and work from within to break up criminal gangs. This cover was just so ridiculous--it had copy on it that was so far-fetched that it read like Grant Morrison wrote it. So I called Grant and said, "Would you like to be the first guy to write a sixties DC character?" He said yes, so Yankee Doodle Dandy will be in ***Doom Patrol #51***, and we're using the original unused cover. Grant has already revamped him, of course; by the time you get to the end of ***Doom Patrol #51***, he's quite a bit different than he appears on the cover.

Doom Patrol #53 is entitled "And Men Shall Call Him Hero." In this issue, Danny the Street has a dream about the Doom Patrol and other mystical characters in the DC universe, like Hellblazer and Mister E. Good, sweet Danny the Street is dreaming about them, and in his dreams they become very recognizable comic book heroes of the 1960.s They wear matching costumes, they go through some plots that we've seen a hundred times before, their speech patterns get a little stiffer, their relationships get a lot more familiar--it's just twenty-three pages of Doom Patrol action in one of the most popular styles in the 1960's. Ken Steacy is illustrating that issue; he's dug out all his old comics, so it won't look like contemporary Ken Steacy. We have soap opera, big sound effects, photo collages--all sorts of things from the 60's.

TOM PEYER

You'll not only meet Dr. Thirteen, a mystical character, but you'll also meet Doctors One through Twelve. You'll also meet the superhero Mister E, who is still a blind hero, but he can stretch. Hellblazer has a little domino mask and a shiny red-and-blue costume with an HB on his chest, and he talks like a Cockney.

Here's some trivia: in this story, the Doom Patrol is called the Legion of the Strange. They're called that because that was the original working title of the Doom Patrol. Fan geek that I am, I went back and looked at the next issue box for ***My Greatest Adventure #79***, the one before the issue where the Doom Patrol appears, and it said, "Be with us next issue for our new superteam by Arnold Drake and Bruno Premiani, the Legion of the Strange."

Doom Patrol #54-63 is a ten-issue storyline with some major surprises in it. There will be a new Doom Patrol super-team after ***Doom Patrol #63***, but I expect that Cliff will stay around. I also think that there should always be somebody wrapped in bandages in this book, no matter who it is. But we definitely won't be dealing with all the same characters, though; some of the more popular characters are definitely leaving, in fact.

Was the recent Doom Patrol appearance in Justice League coordinated with you, or was it entirely Keith Giffen's and Gerard Jones' idea?

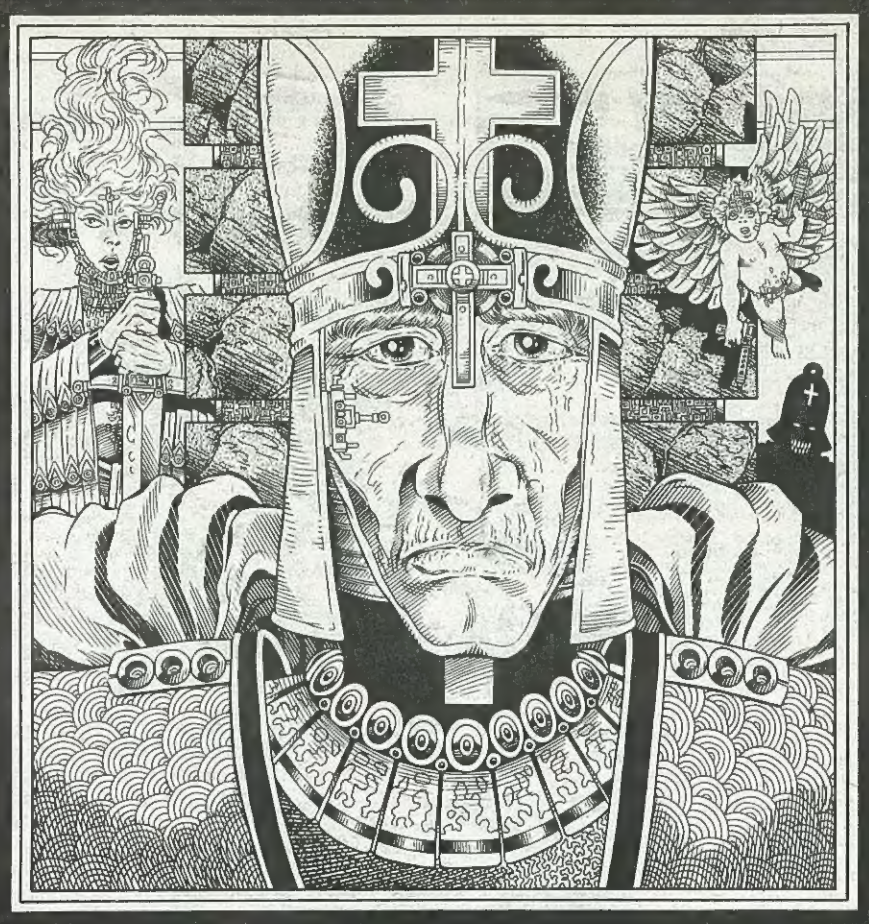
They showed us what they wanted to do, and we reciprocated with a panel in ***Doom Patrol #49*** that acknowledges that the Doom Patrol and the Justice League are sharing a headquarters. Josh asks the chief, "So when's the Justice League moving back in here?" The Chief replies, "I have absolutely no interest in the activities of the Justice League, Joshua. As long as they stay away from my laboratory, they can keep doing whatever tedious and public-spirited thing it is that they do." The Chief is just about my favorite character, just because he's such a bastard. He's like a lot of people who are sure that they're really that much smarter than everyone else around them; in his case, he is pretty smart, but there's still no excuse for his attitude.

Any other Doom Patrol projects in the works?...

We're preparing a ***Doom Patrol*** trade paperback next year, reprinting Grant and Richard's first storyline; I think it'll reprint ***Doom Patrol #19-24***. We're starting with that; I'm very interested in doing that, and I hope it's not the only ***Doom Patrol*** trade paperback. It's unfortunate that we keep talking about reprints and 60's comics; actually, this is usually a right-up-to-the-second book!

Doom Patrol has a new logo coming up, designed by Rian Hughes; it's appeals to me because it's barely readable. To me, it exemplifies my favorite thing about ***Doom Patrol***: it's the one mainstream comic book where I feel you can do anything. You can violate conventional wisdom here. You'd have to be crazy to put an unreadable logo on a comic book; therefore, we must do it on ***Doom Patrol!*** You'd have to be crazy to run a 60's cover on a modern comic book; therefore, we have to do it on ***Doom Patrol!*** To me, ***Doom Patrol*** is the place where you can throw in all your ideas that wouldn't work anywhere else--in some cases because they're just too good--and see what comes of them.

Doom Patrol ™ & ©1991 DC Comics



From the shadows of Cincinnati to the death of God,
an introduction to McCollum and Anderson's new superhero horror series

SCREAMING MASKS

The Tundra Sketchbook Series Volume Six

by Rick McCollum & Bill Anderson

TUNDRA PUBLISHING

AVAILABLE OCTOBER 1991 FROM THE CREATORS' EDGE

GRANT MORRISON, RICHARD CASE, JAMIE HEWLETT and RIAN HUGHES present a psychoactive confrontation with the New Brotherhood of Dada!

CELEBRATING 150 YEARS OF DOOM PATROL ACTION!!

GRANT MORRISON, SIMON BISLEY, BRIAN BOLLAND, RICHARD CASE, DUNCAN FEGREDO, PAUL GRIST, JAMIE HEWLETT, RIAN HUGHES, SHAKY KANE, and STEVE YEOWELL perpetrate a history of the world's strangest heroes!

doom patrol

#50•48 pages•Available in November•Suggested for Mature Readers

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RICHARD CASE

by Brett Brooks

Richard Case is the hot, exciting young artist whose strong sense of graphic design and unique styling have helped to give the Doom Patrol its unique look and feel.

What has it been like, working on Doom Patrol?

Well, I've been on the book a little over three years. I started work on it in either July or August of '88--I was still working on ***Dr. Strange*** for Marvel, finishing up my last issue--then I started with issue 19 of ***Doom Patrol***.

I think that my favorite story was the Crazy Jane issue--I think that was issue 30--and it's on of the most memorable things about the book up to this point. Jane is my favorite character, without a doubt, and the chance to shine the spotlight on her was a lot of fun for me. I find the phenomenon of multiple personalities fascinating; Crazy Janet provides me with so much that I can do visually with her facial expressions and her physical gestures--it's a really interesting challenge.

There have been several different inkers on Doom Patrol; has that affected the way that you pencil?

I started cleaning up my style from the beginning--I've become much more graphic--and I think that that derives from the number of inkers that I've had. I used to work with a texture when I would ink myself, but I've found that when I work with other inkers, the texture would vary so much... I always visualized something one way, and it would sometimes come back very different once someone else inked it. To get more of what I was looking for, I began to draw in a more graphic style, which I also thought was more appropriate for the book. ***Doom Patrol*** is a super-hero book, but it's not a straightforward super-hero book, so this change in style just seemed to fit well; it made me concentrate heavily on where I spot-black and have deep shadow. I've enjoyed having the other inkers work over my stuff, but you can always see my art underneath there which kind of ties it all together.

How does the fact that Doom Patrol is a non-traditional super-hero affect what what you're doing.

Well, I'm happy; I mean, I wouldn't have been on the book for three years if I wasn't. At this point, I'm not real big on your normal super-hero type book; there isn't too much that hasn't already been done, in my opinion. I've always had more eccentric tastes anyway, so the fact that I can go as weird as I want is just that much more fun to me. I like being able to things and not worrying about how it would look in reality, because we're talking about non-realities here--or alternate realities, at any rate.

Doom Patrol has been well received critically, why hasn't it attracted a larger audience?

The very first review I read for ***Doom Patrol*** was actually negative; the reviewer was a very big John Byrne fan, and he was fond of the way that Byrne portrayed the Doom Patrol in ***Secret Origins***, and he felt that we were just not doing a very good job of following the way Byrne had done the book. I think he missed the point.

I really can't tell for sure why the book hasn't attracted a larger audience, but I have my theories. It's possible that people just can't really get into it, or some people aren't ready for our ideas. I mean, there are a lot of people who say that they are open minded, but really they aren't. I think that that is part of it. I always look at ***Twin Peaks*** as a comparison. ***Twin Peaks*** had a very strong cult following, and even though it was accepted by the masses for a while, it didn't really last. I can see a parallel between that show and ***Doom Patrol***.

I would expect more people would enjoy ***Doom Patrol***; we make fun of all the right people. Not to say that the book is strictly satirical-- sure, it has its moments, but there are plenty of serious storylines that work on there own merit without the satirical edge.

Simon Bisley's covers are great. Simon can sometimes find these little small events from the book that may not be the central focus of what's happening, but they keep the theme--it's amazing what he can do. I think that the covers are a warning sign for people who don't buy the book--*STAY AWAY*. I don't feel that ***Doom Patrol*** is a book for everyone; while there are a lot of potential readers who haven't picked up the book and given it a try yet, there are also a lot of readers for whom this book just isn't right--meaning it isn't the type of book with super-heroes who beat up the bad guy and go home and get something to drink.

What is it like working with Grant Morrison?

Ah, the age old question... It's really a kick actually, I never know what to expect next; it's what keeps the book challenging for me. Even though I always know the basic plot of the next issue, there are always a few surprises for me when the script arrives. That's the joy of it. Again, that is another reason why I've stayed on so long: it's just fun to read the scripts, fun to work with Grant, and fun to start thinking of some of those distant concepts, trying to make it as strange--but also as readable--as possible.

I enjoy reading the book after it's come out. Even if I weren't drawing the book, I would read it. The issues that I haven't had anything to with, I've still read and very much enjoyed--then, of course, I try to figure out how I would have drawn it. Issue fifty is a good example: it was great reading the script and then seeing how both Jamie Hewlett and Rian Hughes translated it. Some of it came out very differently from how I would have done it, but it was still really neat to see. All three of us have very different styles. Rian has such a clean, non-traditional style that it is just great to look at; it's very refreshing. Many people here in America don't even know who Rian is; his ***Dare*** material has only appeared in--I think-- ***Revolver***. Jamie has only had his ***Tank Girl*** stuff reprinted recently here, so neither of them are that well known, but they both are just fantastic.

Working on ***Doom Patrol*** #50 was great fun. All three of us just told our part of the story--I mean, you'll definitely notice the continuity changes. We even have the characters wearing different costumes. As far as continuity goes, we threw it out the window; we figured that, since the storyline is so nuts--it features the Brotherhood of Dada--then continuity could relax. I think that it's really interesting to see the contrast. Jamie has Crazy Jane wearing this goofy hat with a revolver on the top, and there is one part where she gets really mad and the revolver lets off a shot while she has this really mad expression on her face--it's just wonderfully strange. We all had a ball doing it.

Also, there is this pin-up section in the back of ***Doom Patrol 50*** where Tom Peyer had us do a pin-up scene of a "lost scene from the Doom Patrol," and we all just made up our own little scene; then Grant wrote some wonderful nonsensical verse to go along with it, so that they all tie together in a very strange and bizarre way.

What other things are under way for you?

The Brotherhood of Dada storyline continues for a while, with Mr. Nobody running for president; I think that wraps up around issue 52. From there, we find out more about Rebis and what's been going on underneath those bandages for all these years; you kind of saw underneath the bandages in ***Doom Patrol #47***, but in this story, you'll find out a little bit more about why things are the way they are with Rebis.

I'm also starting a new book for Marvel called ***The Darkholde***. ***The Darkholde*** is a new horror title that takes place in the Marvel universe, which means that the mainstream Marvel characters will be appearing in it. What holds the whole thing together will be a new cast of characters that we're putting together--all non-super-hero types. The Darkholde is an actual book, already been established in the Marvel universe, that has all of these spells in it; it mysteriously grants wishes for all of these different characters--but they all have a price, of course. The main characters of the book are out there trying to figure out why all of this is happening and, at the same time, they're trying to protect people from the book. Chris Cooper, an assistant editor at Marvel, is writing ***The Darkholde***; it's a lot of fun.

TALES OF HOFMANN
SCRIPT: GRANT MORRISON
ART: RICHARD CASE PAGES 1-5, 26-30
ART: JAMIE HEWLETT PAGES 6-15
ART: RIAN HUGHES PAGES 6-25
COLORING: DANIEL VOZZO
LETTERING: J'N
EDITED BY TOM PEYER
CELEBRATING ONE HUNDRED AND FIFTY GLORIOUS YEARS OF DOOM PATROL ACTION!
All art from Doom Patrol™ &©1991 DC Comics

THE AWARD-WINNING "COUNCIL HOUSE FOR PAUL" SAVE REBIS ADOPT A SERIES OF BAFFLING "SECRET IDENTITIES" IN AN EFFORT TO EVADE THE NIGHTMARISH RESIDENTS OF THE "IMMACULATE HOSPITAL."
BEHOLD THE AQUARIUM OF FISHTANK, CRAZED WITH INTERFERENCE, LIKE A TV SCREEN!

GAMEBRIEFS

CSN Gets Gamier With GSN

The response to the gaming news in **Comic Shop News** has been very favorable. In response to requests from numerous gamers and game creators, the editors of **CSN** have decided to begin a monthly publication devoted just to games and gaming called, appropriately enough, **Game Shop News. GSN** will be the same format as **CSN** and should be available around the third week of each month, starting in January.

Even though the first issue won't ship until the beginning of 1992, retailers are ordering the first issue of **Game Shop News** *in the next few weeks!* If you want your shop to carry **Game Shop News** you should mention it to them *now*, or you may miss out!

All In Color, With A Box

By now surely you've heard of the **TSR Collector Cards**. It's equally reasonable to assume that you've heard about the difficulties in locating these same cards. Well, have you heard that **TSR** is issuing the cards as a complete set? It's true! In late November, **TSR** will issue the complete set of the **TSR Series I and II Trading Cards** in a complete boxed set. The box will also contain the special cards that were not available in the standard wax boxes--cards from **Dragon Magazine**, **Diamond Previews**, **Capital City's Advance Comics**, and others, including four cards produced especially for this set! 750 cards in all!

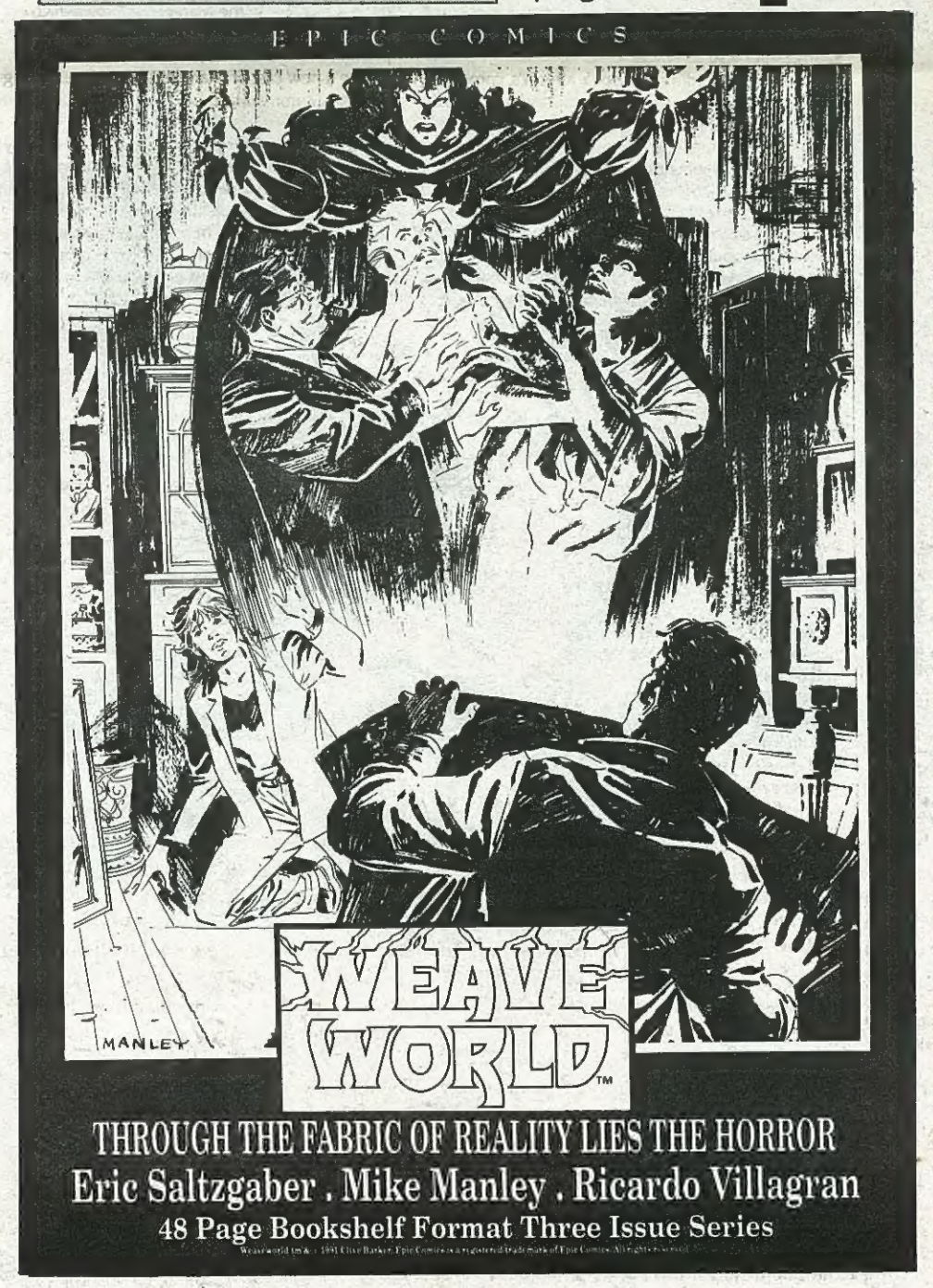
The **TSR Collectors Cards** have been one of the hottest items of the season, and this complete boxed set gives you a chance to get your hands on them all. Remember the difficulties in getting the wax boxes though, and don't get caught short, these boxes will be available for a limited time only! The **Complete TSR trading Card Set** will ship in late November for the suggested retail price of only $24.95.

No, Jack Kirby Isn't Involved--But Maybe Charles Berlitz...

If you were ever a fan of the Bermuda Triangle or the theory of Atlantis, than this should be right up your alley. **West End Games** has seen the future, and it is has an advanced society living in South America, or at least it does according to the new **TORG: The Space Gods Sourcebook**. According to this most recent sourcebook, the Earth has become a pivotal world in the Possibility Wars, and South America in particular. Why? Well, because of the advanced super-science and interstellar travel that's been going on down there for the past years! Of Course, there has to be someone behind all of this technology, and the answer may just surprise even the High Lords! The **TORG: The Space Gods Sourcebook** is scheduled to ship in November for the cost of $18.00.

Also shipping in November for **TORG** is the new **Kanawa Heavy Weapons Catalog**. This companion to the Personal Weapons guide details the artillery of the heavier type--including everything from standard shells to shoulder mounted laser cannons. And with what's happening in South America, this is coming out just in time! The suggested retail price for the **Kanawa Heavy Weapons Catalog** is $13.00.

Gamebriefs continue on page 10...


EPIC COMICS
MANLEY
WEAVE WORLD™
THROUGH THE FABRIC OF REALITY LIES THE HORROR
Eric Saltzgaber . Mike Manley . Ricardo Villagran
48 Page Bookshelf Format Three Issue Series

CSN CHARTS

TOP 50 COMICS

CSN's Top Seller charts are based on figures supplied by the two major distributors, Diamond Distribution and Capital City Distribution, as well as figures by a cross-section of comics speciality shops. The distributor's figures represent retailer orders placed on the titles, while the information from stores represents copies sold.

1. X-Men 2
2. X-Force 4
3. Spider-Man 16
4. Uncanny X-Men 282
5. X-Factor 72
6. Infinity Gauntlet 5
7. Amazing Spider-Man 353
8. Amazing Spider-Man 354
9. Fantastic Four 358
10. Ghost Rider 19
11. Wolverine 48
12. Deathlok 5
13. Silver Surfer 58
14. Silver Surfer 59
15. Predator: Cold War 1
16. War of the Gods 2
17. Batman: Legends of the Dark Knight 23
18. Sandman Special 1
19. Darkhawk 9
20. Incredible Hulk 387
21. Legend of the Dark Knight 24
22. Adventures of Captain America 1
23. Punisher 55
24. Punisher 54
25. Marvel Comics Presents 88
26. Marvel Comics Presents 89
27. New Warriors 17
28. Wonder Man 3
29. Batman 471
30. Sleepwalker 6
31. Punisher War Journal 36
32. Excalibur 44
33. Excalibur 43
34. Guardians of the Galaxy 18
35. Detective 638
36. Deathstroke the Terminator 4
37. Terminator: Secondary Objectives 3
38. Adventures of Captain America 2
39. Wolverine: Rahne of Terra
40. Spectacular Spider-Man 182
41. Daredevil 298
42. What If? 31
43. Spider-Man Saga 1
44. Web of Spider-Man 82
45. Superman: Man of Steel 5
46. Black Canary 1
47. Dr. Strange 35
48. Thor 439
49. OMAC 1
50. Namor the Sub-Mariner 20

TOP DOLLAR COMICS

The following comics, graphic novels and trade paperbacks were given Top Dollar ratings based on the dollar volume of the copies sold (or are expected to sell) during the late September and October sales period.

1. Spider-Man 16
2. Adventures of Captain America 1
3. Infinity Gauntlet 5
4. X-Men 2
5. X-Force 4
6. Fantastic Four 358
7. Sandman Special 1
8. Wolverine: Rahne of Terra
9. Predator: Cold War 1
10. Adventures of Captain America 2
11. Ghost Rider 19
12. Wolverine 48
13. Deathlok 5
14. OMAC 1
15. Spider-Man Saga 1
16. Terminator: Secondary Objectives 3
17. War of the gods 2
18. Batman: Legends of the Dark Knight 23
19. Legion of Night 1
20. Batman: Legends of Dark Knight 24
21. Tomb of Dracula 1
22. X-Factor 72
23. Amazing Spider-Man 353
24. Amazing Spider-Man 354
25. Fantastic Four 1 Milestone Edition
26. Punisher War Journal 36
27. Excalibur 44
28. Excalibur 43
29. Silver Surfer 58
30. Silver Surfer 59
31. Marvel Comics Presents 88
32. Marvel Comics Presents 89
33. Griffin 1
34. Deathstroke the Terminator 4
35. The Psycho 2
36. Black Canary 1
37. Darkhawk 9
38. Incredible Hulk 387
39. Punisher 55
40. Punisher 54
41. Dr. Strange 35
42. Batman 471
43. New Warriors 17
44. Indiana Jones: The Fate of Atlantis 4
45. Lost in Space 1
46. Ragman 2
47. What if? 31
48. Wonder Man 1
49. Quantum Leap 1
50. Demon 17

TOP 10 BLACK & WHITE COMICS

1. OMAC 1
2. Dark Horse Presents 54
3. Elfquest 7
4. Cerebus 150
5. Usagi Yojimbo 30
6. Savage Sword of Conan 191
7. Outlanders 37
8. Venus Wars 7
9. Billi 99 1
10. Planet of the Apes 15

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TOP TEN NON-COMICS

The Top Ten Non-Comics is based on number and not dollar value. This category includes graphic novels, hardcovers, trade paperbacks, portfolios, etc. It includes books that actually were on sale during the October sales period.

1. Sandman Slipcase Set
2. Dungeons & Dragons Series 2 Cards
3. Marvel Universe Master Edition 12
4. DC Who's Who 14
5. Marvel Masterworks 17: Daredevil 1-11
6. Comics Values Monthly 63
7. Abraham Stone GN
8. Wizard 2
9. Buzz & Bell GN
10. Sandman Death Watch

Give & Take by Cliff Biggers & Brett Brooks

Each month, Cliff Biggers (in plain type) and *Brett Brooks (in italic type)* take a look at a few choice comics scheduled for release within the next month. Publishers interested in having their books considered for review should send copies to ***CSN Give and Take, 2339 Milstead Circle, Marietta GA 30066.*** We'd prefer receiving copies of the books at least thirty days before they're supposed to reach comic shops. Enough business; now let's talk comics.

Nothing new to report about Walt Disney's ***Beauty and the Beast****. The story is still the same magnificent fairy tale that you remember, and the touch of Disney magic is still as glorious to behold.*

Timed in conjunction with the release of the feature length film of ***Beauty and the Beast****, this comic book adaptation is by writer Bobbi JG Weiss and artists Colleen Doran and Dave Hunt. The fairy tale is timeless. A young maiden is captured by a hideous monster, and slowly comes to discover that the true beauty of any creature comes from inside.*

What makes this version notable is the way in which it is told. The story of the beast is set up from the outset, his tragedy coming from within, and then moves through t the actions of the beautiful young Belle who becomes the beast's "guest." Along the way you meet strange and wonderful magical furniture and fearsome foes, all leading up to a dramatic conflict on the rooftops.

The art by Doran and Hunt is wonderful. They capture the essence of the animated art with an ease that belies description. The Beast is a powerful monster that seems to move with a slight hindrance to him, as though he were unaccustomed to his monstrous form, and Belle is slight and yet very proud, she carries herself with a simple confidence that is instantly appealing. Remember, all of this is being conveyed through the static art of comics, and not through the movie. The art is that good.

When I interviewed Colleen Doran earlier this year, she mentioned how she had to adjust to the Disney style. Any difficulties she had in adjusting certainly don't show in the finished product;the art is very smooth, dynamic, and polished. What I most like about the Disney version of ***Beauty and the Beast,*** though, is the beastliness of The Beast; he is far more feral than the cutesy creature I was expecting.

Disney is expecting big things form ***Beauty and that Beast****. The success of* ***the Little Mermaid*** *has led them to move towards other adaptations of classic fairy tales (where I believe their true strength still lies), of which* ***Beauty and the Beast*** *is the first. If the movie is as good as the comic, then they are going to have another success on their hands.*

Beauty and the Beast
Beauty And The Beast™ &© 1991 The Walt Disney Co.
MASTER--HAVE YOU THOUGHT THAT PERHAPS THIS GIRL COULD BE THE ONE TO BREAK THE SPELL?
OF COURSE I HAVE! I'M NO FOOL!
GOOD! SO--YOU FALL IN LOVE WITH HER--SHE FALLS IN LOVE WITH YOU AND--POOF! THE SPELL IS BROKEN!
WE'LL BE HUMAN AGAIN BY MIDNIGHT!
PTOW
PTOW
Paranoia
Clash™ &© 1991 DC Comics
RIGHT THERE, YUSTO YA SCUMBAG! DROP THE BLADE... NOW!
HUH ?
OKAY, SO THE GOOW SENT HIS SISTER--
THAT'S RIGHT, NEFERTITI!-- DROP IT!
MY NAME IS NADJA.
GREAT.
NADJA
CAREFUL WITH THE GUN...NADJA... I GOT A THING FOR PUSHY WOMEN...
Clash

I have begun to lose patience with painted comics. I am tired of books that offer broad, flat areas of color with little more definition than a John Gnagy painting; I am bored by books done in murky monotones; I am aggravated by needlessly fuzzy painted comics that look like nothing more than blurred reproduction. As much of a fan of painted comics as I was when this style of storytelling first began popping up in the medium, I had recently become all but convinced that the painted comic was destined to be done badly...

That's why I'm so happy with artists like Denis Beauvais, Simon Bisley, and now, Kipper. ***Paranoia,*** a new fully painted limited series from Adventure Comics, is just what a painted comic book should be; it's sharp, distinctive, stylish, and uniquely suited for the illustrative medium. Kipper uses the comic-book illustration standard, pen and ink illustration, as well as painting to create an outstandingly attractive comic book--in fact, I feel comfortable in saying it's the slickest book that Adventure has ever produced.

Kipper's artwork is, to me, very reminiscent of early Sienkiewicz painted pieces. Kipper has the ability to combine the best aspects of hyperrealism and abstraction to create a visually stunning work. This is an age where the painted comic is still trying to find its own legs. Some people feel that all you need for a painted comic is to go over standard comic art with a brush filled with pigment, while others feel that the flow of the color and the sense of atmosphere are all that is necessary to understand what is occurring, so what if you can't tell who it's occurring to. I feel that Kipper is the future for painted comics. That may sound somewhat fishy, but he seems to have hooked onto that slippery quality that makes painted comics swim in today's market.

Paul O'Conner's story, inspired by West End Games' popular role-playing game ***Paranoia,*** is the story of an agent who becomes exactly the sort of traitorous, secretive conspirator his government has warned him about. But it's the skewed, occasionally surreal artwork of Kipper that makes this book such a delight; O'Conner's story is entertaining, but it could have been flattened by a lackluster artist. The visuals add such a unique dimension to ***Paranoia*** that it's hard to imagine the book being done any other way--or by any other artist.

The most wonderful thing about the ***Paranoia*** *game is the remarkable sense of the absurd that permeates everything, and that will prove to be this books strength as well. If Paul O'Connor is able to maintain the slack-jawed sense of disbelief and fast-paced tempo, then he has a sure winner in* ***Paranoia.***

There's a joke going round about Tom Veitch and his tendency to name his DC miniseries after old musical groups. Well, I don't care if he calls his next one ***The New Kids On the Block*** *if it's as good as* ***Clash****. Clash is the story of Joe McClash--Clash to his friends--a man who hunts down and acquires rare and beautiful artifacts for his father. He also has*

the tendency to attract beautiful women. If that description reminds you of a certain whip-toting archaeologist, then let me tell you this, Clash is in it strictly for the money, or more directly, the power that money gives him. So it should be no surprise that he takes advantage of a chance to obtain super-human abilities when given the chance, it gives him power in its most direct form. However, the cost of that power proves very dear in the long run, what is that saying about absolute power and the way it corrupts?...

Tom Veitch's stories sound quite similar in summary; when I first heard a synopsis of ***Clash,*** I thought it was nothing more than ***The Nazz*** moved to the Middle East. I'm glad that isn't the case; ***Clash*** manages to invoke touches of Indiana Jones, but Veitch introduces greed and corruption into the story, showing how real people might react in such a fantastic situation.

***Clash** is drawn by Adam Kubert, who's artwork seems to do nothing but improve. There are several two-page spreads of the ancient Afghanistan city that Clash discovers that are truly breathtaking. There are no real super-heroes in **Clash** (it is set outside of the DC universe), and it seems that Kubert is taking great pride in showing that he is more than capable of drawing stories that don't have characters in super-spandex, and still making them visually exciting.*

Kubert admitted to a Moebius influence in his art for this book; I won't deny that it's there, but it's not as overt as I had expected. It's a panoramic book, though; whereas I usually abhor double-page spreads in a comic book story (they often seem like padding to me), I fully enjoyed

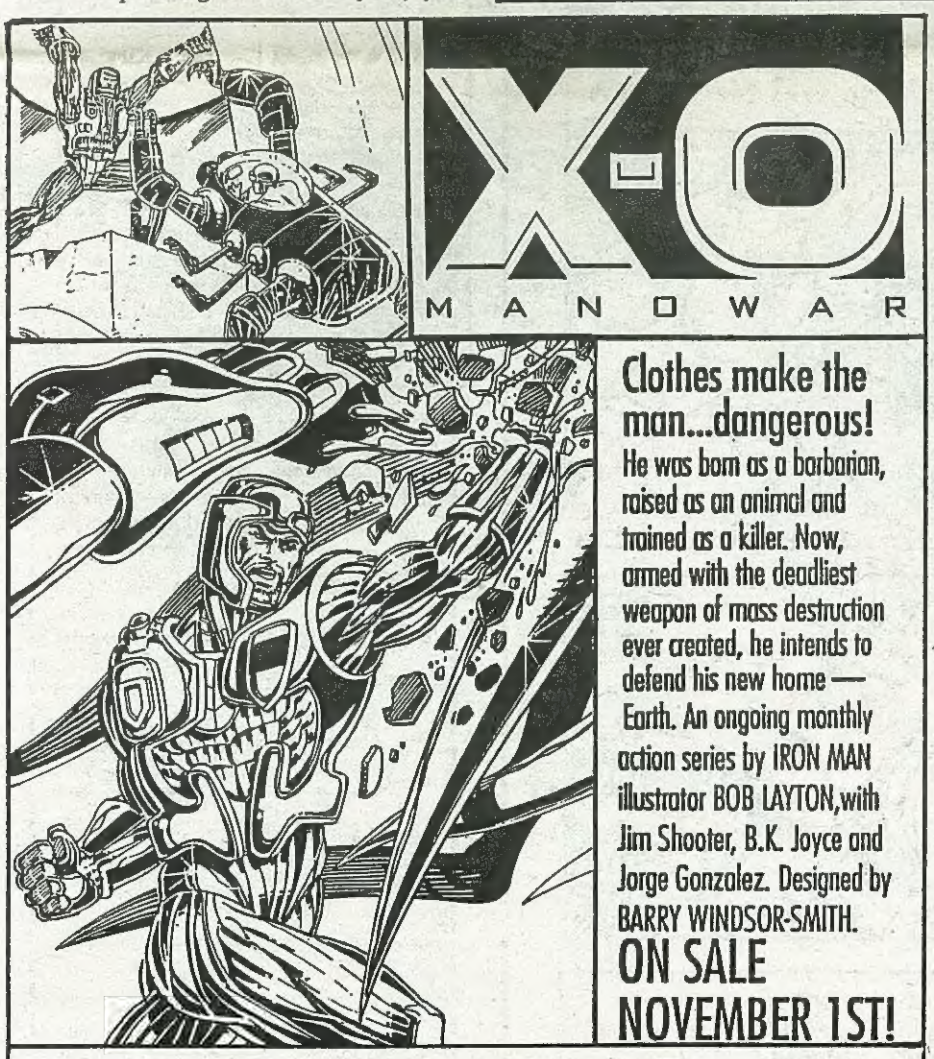
Kubert's use of single and double page spreads in this story. He uses them to give a scope and dimension to his setting; this is, after all, a very *big* story...

***Clash** is three issues in the prestige format. I don't think that this **Clash** is going to conflict with anybody's schedule.*

A couple of months ago, Wayne Vansant talked about his upcoming book ***Battle Group Peiper,*** a new addition to Caliber Press' Tome line. Having now seen the book, I can unhesitatingly recommend it to World War II buffs, armchair historians, and fans of books like ***Enemy Ace***--books that try to explore the humanity of "the enemy." In ***Battle Group Peiper,*** Vansant has presented in insightful look at SS Obersturmbannfuhrer Joachim Peiper; Vansant presents Peiper not so much as a villain as he is a victim of circumstance that he set in motion but could not control.

The most pleasant aspect of ***Battle Group Peiper,*** however, is Vansant's artwork; his duotone artwork here, pencilled and inked by Vansant himself, far outshines his work on ***The 'Nam.*** Obviously Vansant requires a faithful inker to do his pencils justice; equally obviously, Vansant himself is the most suitable inker for the job. It's Vansant's best art in years, reminiscent in many places of John Severin's work.

*Vansant's artwork on **Battle Group Peiper** shows a depth and realism that he was never able to fully explore with **The Nam**. The rich layers and photographic quality of this work is sure to create an all new set of fans for Vansant's work.*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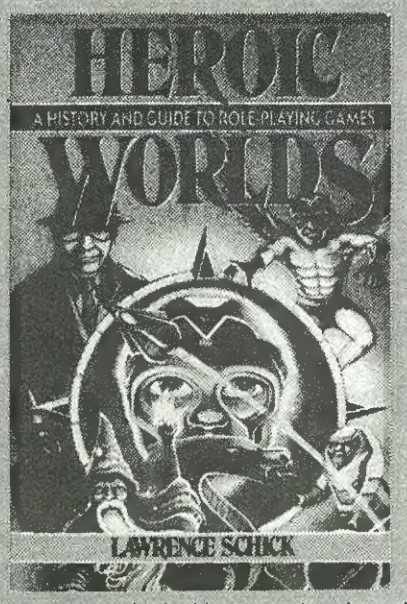
Looking at Heroic Worlds

Ever wondered how it all started? How the idea of the Role Playing Game came about and who was there for its inception? Well, now you can find out. Prometheus Books is publishing an all new guide to the history of the role-playing game entitled **Heroic Worlds**.

Heroic Worlds is written by long-time gaming creator Lawrence Shick (with the assistance of several others) and it takes us on a journey through the history of role-playing, back to a time before it was referred to by that name. This is a fascinating history of one of the most popular gaming forms in the world today.



Heroic Worlds ™ & ©1991 Lawrence Schick

Also provided for in this comprehensive volume is a complete guide to all of the known role-playing systems, cross-referenced by genre. **Heroic Worlds** also offers a history for the war-games that have been around for a longer time than any role-playing system, as well as a guide to the award winners, and several top-ten lists.

Richly illustrated throughout, **Heroic Worlds** is a must-have for any gaming enthusiast, or for those who just want to know how it all started. **Heroic Worlds** is a massive 448-page volume that is scheduled to ship in November for the retail price of only $16.95.

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Old Tales for Young Kingdoms

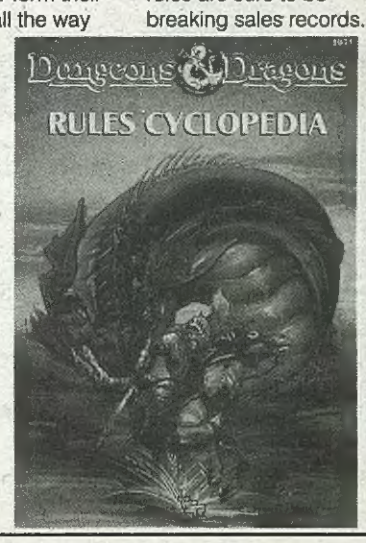
Chaosium's Stormbringer game doesn't get supplements very often, so when something like **Tales of the Young Kingdoms** comes out, it's sure to get some attention. **Tales of the Young Kingdoms** provides all of the information needed to set your **Stormbringer** adventure in the exciting world of Michael Moorcock's Young Kingdoms from his classic **Elric** novels. The complete political backdrop and geographical data for the Young Kingdoms are included in this 128-page softcover. The mystical Dreaming City has fallen, and Pan Tang is growing in strength, where do you turn now? For the retail price of only $18.95, Chaosium has the answer for you in **Tales of the Young Kingdoms**.

Taking D&D To a Higher Level

When TSR revised their basic **D&D** system a few months ago several people became worried when they found they could no longer get some of the older boxed sets. After all, the new basic game could only take your characters up to a certain level--what if you wanted to go higher?

SImple: you wait for TSR to release their new **Rules Cyclopedia.** This massive new 304-page volume provides all of the rules and information necessary to take your character form their current level all the way up to level 36! Some of the information in this volume was originally found in the **Expert, Masters,** and **Companion** boxed sets, but much of it is either new or reworked so that it is easier to understand and more efficient to use. There is no longer any need to go dragging several boxes worth of material around, because now it is all available right at the tip of your fingers in this new hardcover volume.

The new **Rules Cyclopedia** will ship in November for the retail price of $24.95 (as compared to the combined boxed set value of almost $45.00!). Be sure to reserve your copy soon--with the Christmas season coming up, these rules are sure to be breaking sales records.



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Digging Up New Info On Dwarves

Dwarves are dirty, filthy, smelly beings that seem to be only interested in the things that they can dig up out of the cold hard ground with their own two hands--but don't ya' just *love* 'em?...

Well, **TSR** is hoping you do--and that's why they're publishing the all-new **Complete Dwarves Handbook**. This 128-page guide gives the complete scoop on those short but scrappy dwarves. Included in the package is info on the dwarves' social life, cultural life, and natural abilities; it also has a special section devoted to the magic that is special to the dwarves. Now if only they can explain what they see in those bearded women...

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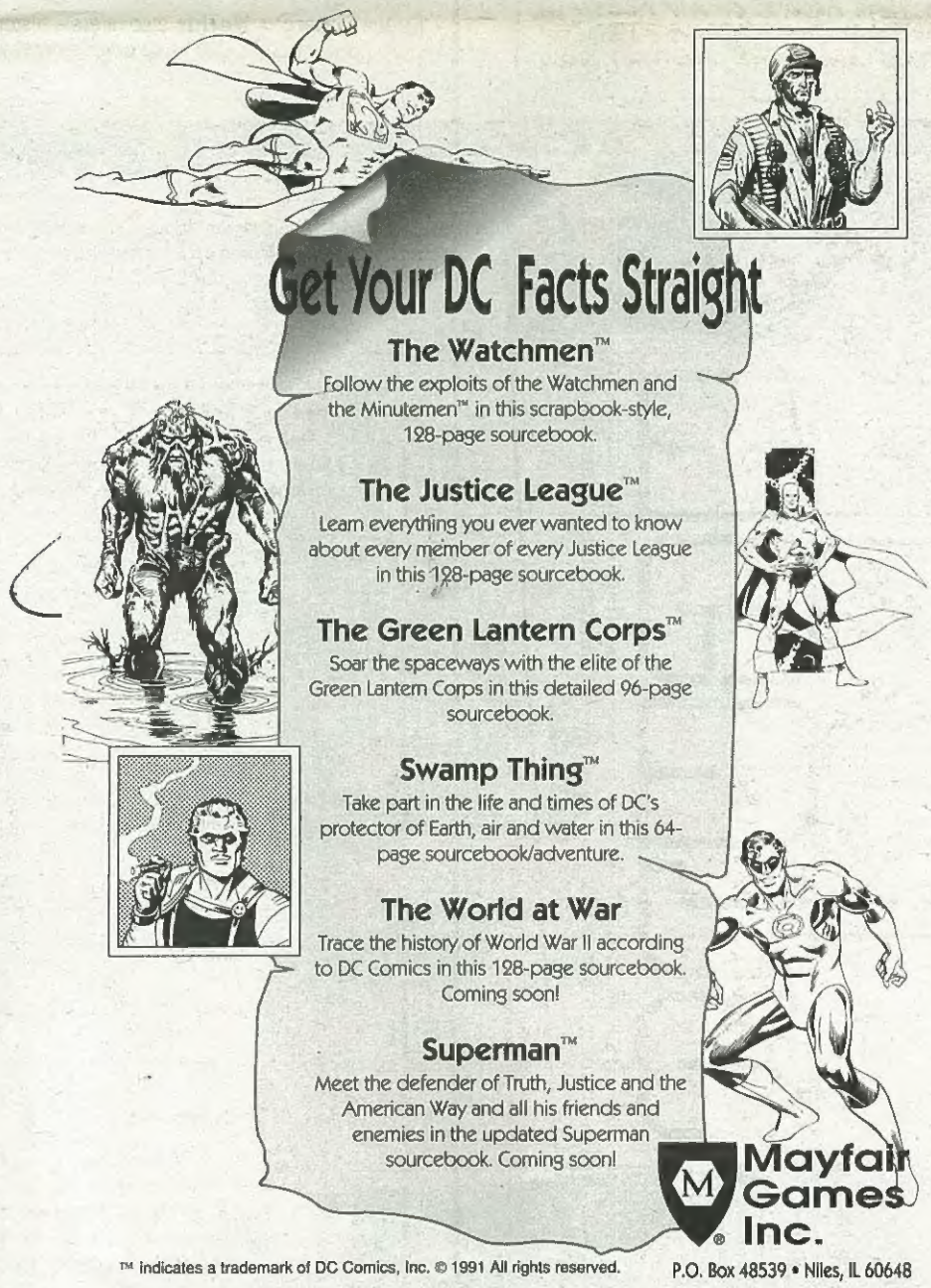
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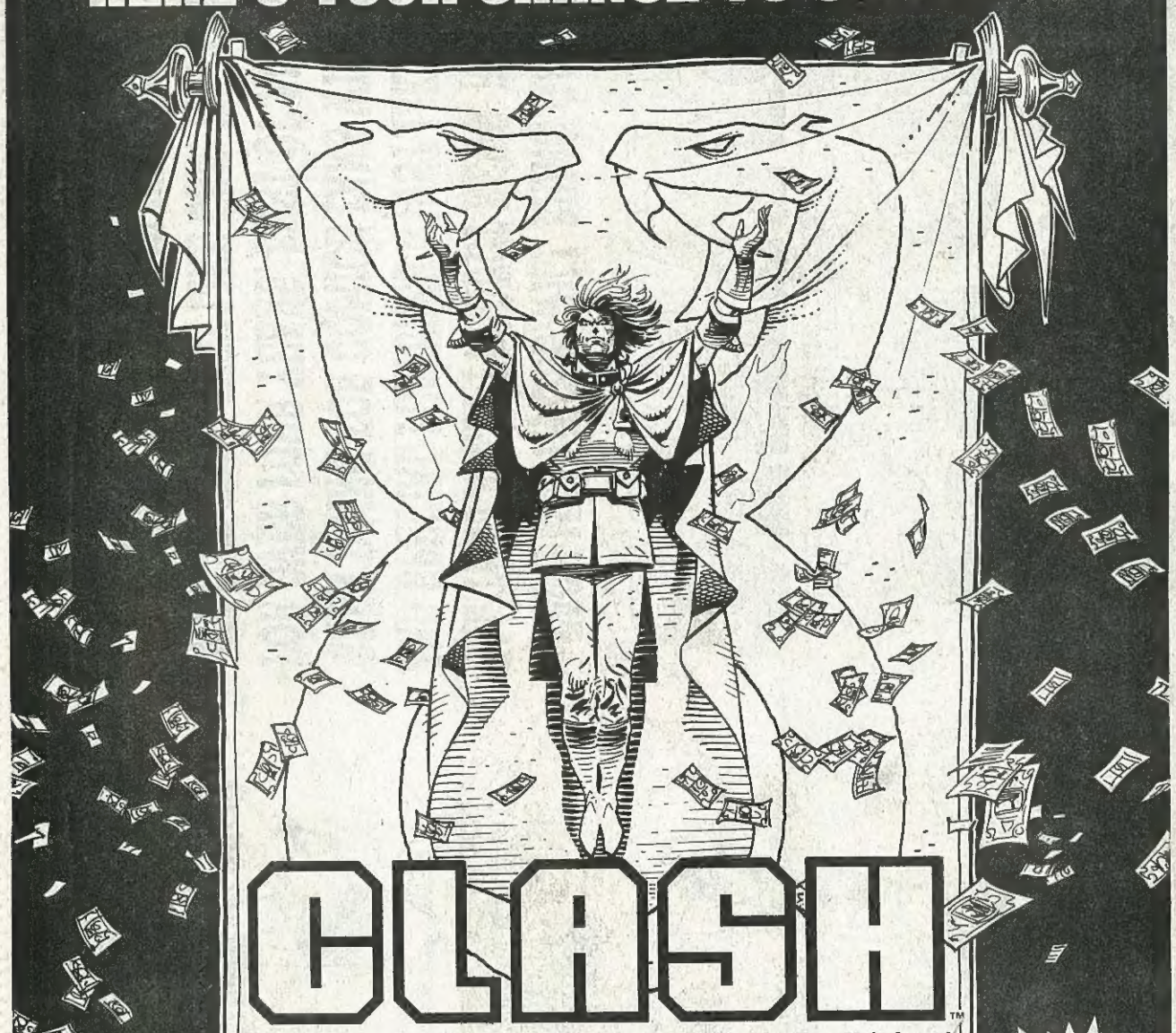

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